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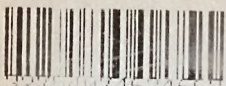


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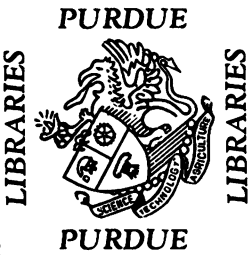
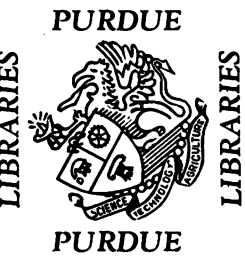
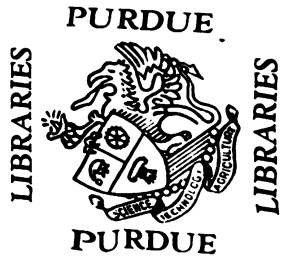
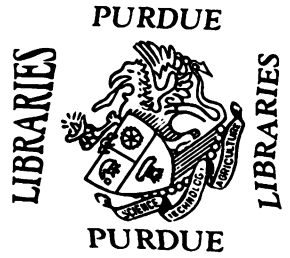
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HUMANITIES RESEARCH ASSOCIATION

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CONTENTS

A CONTEMPORARY OF SHAKESPEARE ON PHONETICS
AND THE PRONUNCIATION OF ENGLISH AND LATIN

By PROFESSOR H. G. FIEDLER,
President for 1936

NOTES AND NEWS

ANNUAL MEETING

THE PRESIDENT ON 'RESEARCH'

NEW MEMBERS

BOOKS RECEIVED

*Particulars of the Association, its work and publications,
will be found inside the front cover*

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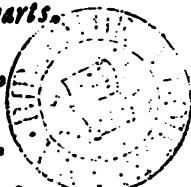
THE Art of Pronuntiation,

Digested into two parts.

Vox audienda,

&

Vox videnda.



In the first of which are set forth the
Elements and severall parts
of the voice :

In the second are described diuers
Characters, by which euery part of
the voice may be aptly known
and severally distinguished.

Very necessary as well thereby to
know the naturall structure of the
voice, as speedily to learne the
Exact touch of pronuntiation of any
forraine language whatsoeuer.

Newly inuented by ROBERT
ROBINSON *Londoner.*

Organum nature tribuit Deus, ars docet usus.

London printed by *Nicholas Okes.*

1 6 1 7.

Title-page of the only known copy in the Bodleian Library.

A CONTEMPORARY OF SHAKESPEARE ON PHONETICS AND ON THE PRO- NUNCIATION OF ENGLISH AND LATIN

A CONTRIBUTION TO THE HISTORY OF PHONETICS
AND ENGLISH SOUNDS

By PROFESSOR H. G. FIEDLER

ABOUT a year after Shakespeare's death there appeared in London a treatise on phonetics which escaped notice until I drew attention to it in a letter printed in *The Times Literary Supplement* of 16 October 1919. It is not mentioned by Alexander J. Ellis in his *Early English Pronunciation* (1869), nor has it been referred to by any of the later writers on the subject from Sweet to Jespersen, Wyld, and Zachrisson.¹

The copy in the Bodleian Library seems to be the only one extant. As the *Short-Title Catalogue*,² which appeared seven years after my letter, mentions no other, it is safe to say that it is the only copy known. It is a small duodecimo; the size of the printed matter, without the headline, being $4\frac{1}{8}$ by $2\frac{1}{8}$ inches; and the pages, including the margin, measuring 5 by 3 inches. It consists of $2\frac{1}{2}$ sheets, making 30 leaves, or 60 pages, which are folioed A, B, C, but unpagged. The preface is printed in italics, the rest in Roman letters with certain words and letters in italics. The full title is:

The Art of Pronuntiatiō, Digested into two parts. Vox audienda, & Vox videnda. In the first of which are set forth the Elements and seuerall parts of the voice: In the second are described diuers Characters, by which euery part of the voice may be aptly known and seuerally distinguished. Very necessary as well thereby to know the naturall structure of the voice, as speedily to learne the Exact touch of pronuntiatiō of any forraine language whatsoever.

Newly inuented by Robert Robinson Londoner.

Organa naturæ tribuit Deus, ars docet usus.

London printed by Nicholas Okes.

1617.

The book was not entered in the Registers of the Stationers' Company, the publisher, Nicholas Okes, probably entertaining no

¹ See the Bibliography on p. 20.

² *A Short-Title Catalogue* of Books printed in England, Scotland, and Ireland, and of English Books printed abroad 1475-1640, compiled by A. W. Pollard and G. R. Redgrave, London, 1926.

hopes of a large sale, nor any fears of his copyright being infringed. He was a master printer, who printed and published from 1606 to about 1640.¹ Among the books which came from his press were Thomas Heywood's *Apology for Actors* (1612) and the first quarto of Shakespeare's *Othello* (1622), probably also the first quarto of *King Lear* (1608). In a letter appended to the *Apology for Actors* Thomas Heywood compliments his 'approued good Friend Mr. Nicholas Okes' on his 'care and workmanship' ('so carefull and industrious, so serious and laborious to doe the Author all the rights of the presse'), contrasting them with 'the negligence and dis-workmanship' of William Jaggard,² whom he charges with having printed his *Britaines Troy* (1609) with 'infinite faults, misquotations, mistaking of sillables, misplacing halfe lines, coining of strange and neuer heard of words'.

I have not been able to find out any particulars about the author beyond the single fact, stated on the title-page of his book, that he was a Londoner. Fortunately, however, this is the most important particular for our purpose, and that he should have stated it on his title-page shows, moreover, that he had the instincts of a true phonetician. He realized that when discussing differences of pronunciation it is of the utmost importance to know to what part of the country the speakers belong. As far as I know, Robinson is the only one among the early phoneticians who did. Alexander Gill,³ for example, was born in Lincolnshire, Dr. John Wilkins⁴ was a native of Northamptonshire, but they never mention this in their writings. Both of them, moreover, set up an arbitrary standard of pronunciation, stating what in their opinion the pronunciation of this or that word ought to be, whereas Robinson simply describes what his own pronunciation is.

As in his preface he repeatedly refers to the 'unripenesse of his yeeres', he must have been a young man when he wrote his treatise.

¹ See Edward Arber, *A Transcript of the Registers of the Stationers' Company, 1553-1640*. London, 1875-94; R. B. McKerrow, *A Dictionary of Printers and Booksellers in England, Scotland, and Ireland, 1557-1640*. London, Bibliographical Society, 1910.

² William Jaggard is best known as the printer of the First Folio of Shakespeare's plays. In the letter quoted above Thomas Heywood also charges Jaggard with having done him 'a manifest iniury' by printing two epistles from *Britaines Troy* 'vnder the name of another' (i.e. Shakespeare) in the third edition of *The Passionate Pilgrim* (1612).

³ Alexander Gill (1565-1635), M.A. of Corpus Christi College, Oxford, high-master of St. Paul's School 1608-35; published *Logonomia Anglica*, 1619. This was re-edited by O. L. Jiriczek in *Quellen und Forschungen*, Strassburg, 1903.

⁴ John Wilkins (1614-72), M.A., D.D. Oxon., warden of Wadham College, Oxford, 1648-59, master of Trinity College, Cambridge, 1659-60, bishop of Chester, 1668; one of the founders of the Royal Society; published *An Essay towards a real Character and a Philosophical Language*, 1668.

This, too, is of some importance. Dr. Gill's book (*Logonomia Anglica*) appeared two years after Robinson's, but at that time Gill was fifty-four years of age and naturally much less inclined to look with favour on any new fashions in pronunciation, which in fact he resisted and condemned as 'modern mincing and effeminacy of speech'. Robinson was a poor man, for he laments that because of his 'smalle meanes' he cannot afford to buy 'the great volumes of learned men'. He shows considerable knowledge of musical theory, and as he inserts several Latin poems of his own composition, he must have had a classical education. Since he expresses the hope that his treatise, 'the fruit of wearied times between other labours', might 'adde something to his profession', I am inclined to think that he was a schoolmaster or small official. At any rate it will be safe to assume that the pronunciation he describes was that of an educated young Londoner about the time of Shakespeare's death.

His invective against Rome, 'magna Britannia Romam concussit tetram, pandit et inscitiam', leaves no doubt that he was a staunch Protestant. In a pathetic epilogue he deplores his lack of leisure and opportunity to pursue his favourite studies:

Mens infausta nimis triplici quae carcere clausa est.

Quid videt ut discat, quid videt ut doceat?

En ego protulerim subiecta haec, proxima menti?

Ah, me plus miserum discere vincla vetant!

Though Robinson deplores his 'want of other learning', he is confident that in the science of speech-sounds he has something new to offer. On the back of the title-page he prints the following poem:

To his Booke.

If that thou chance to come to Zoilus¹ view,
Feare not, my booke, though thy inuention's new:
Tell them, whose want of skill shall thee deride,
To iudge things they not know, 'tis foolish pride:
But if men skild in thee a fault espie,
Craue their best helpe, beare not thy selfe too high.

While claiming no credit for his 'new science', it being God's gift to him, he insists that he owes nothing to other scholars or books, and that in forming his views he had relied only on observations and experiment: 'I learned not this my arte out of the books

¹ Ζωίλος, c. 400-320 B.C., a Greek grammarian, whose name, because of his malignant attacks on Homer, came to be generally used for a spiteful critic.

and workes of learned men, . . . only out of a volume of God's owne guift and making did I take this small Manuscript, euen to all men hath he giuen one of the same impression, whereby the truth hereof may be examined.'

The preface covers fourteen pages. Having dwelt on God's purpose in endowing man with speech and leading him to the discovery of the art of writing, Robinson points out the shortcomings and inconsistencies of the spellings employed in English and other languages as 'sometimes taking one simple sound of man's voice to be two, at other times taking two, three or fowre simple sounds to be one; besides misplacing letters contrary to the order wherein they are pronounced; inserting superfluous letters; making one letter serve for two different sounds, sometimes for one and sometimes for another; and contrariwise using for one and the same sound at some times one letter, at other times another letter: by which confused manner the speech is so darkely set downe, that our words in speaking seeme as a different kind of language to the same in writing, and that though by a common use and beaten practice every particular nation can pronounce their owne speech by their owne manner of writing, yet it is so intricate to a stranger of another country, that he can neither pronounce their speech by their writing nor write their speech to their manner by hearing it spoken'.

Robinson then dwells on the manifold evils resulting from this confused manner of writing. After referring to 'the difficulty caused thereby in teaching the true pronunciation to children or to such as are altogether ignorant of reading and writing their owne mother-tongue', he mentions 'the great inconvenience which has happened in the ancient learned tongues (Hebrew, Greeke and Latin) which, though written and printed in all countries in the same way, yet are so diversly pronounced that men of different nations (though therein very learned) cannot one suddenly understand the other in any argument or conference had betweene them in any of those languages', and finally points out that from the same cause 'it hath come to passe that the people of one kingdom in their learning of the language of any other nation in many years, yea some in the whole course of their life have not attained to such exact and perfect pronunciation therein, nor so framed their mouths in speaking but that they might easily be discovered to be strangers of another country.'

'I have laboured', he says, 'to seeke a meanes whereby to remedy these manifold abuses and imperfections in speech and writing . . . and to finde out the true ground of the speech, considering how

necessary a thing true pronunciation is both for the grace of the speech and the advantage it may beget to the common-wealth as well at home as in commerce and traffique with other nations by conferring with them in their own languages. . . . Yet certainly the unripenesse of my yeeres and want of other learning had wholly withheld me from the publishing thereof, so that it might have died with my selfe and have benefited no man, had I not considered that every one of what estate, degree, or condition soever, is bound in duety to reveale what soever may be beneficiall to his country; assuring my selfe that God doth not give either knowledge or riches to any private person meerly for his owne particular use, but imploiethe those on whom he bestoweth such guifts as cisterns and conduits to convey and impart them likewise to others. . . . This consideration therefore caused me to thinke it were far better, though with boldnesse, to set foorth that portion of knowledge which God had given me than with a dastard-like feare for the causes afore remembered to conceale the benefit.'

Concluding his preface Robinson insists, however, that he would not desire to alter the existing spelling 'which of so long time hath been used and allowed of, wherein so many worthy works have been imprinted, knowing this could not be brought to passe without much difficulty and great prejudice', but that his purpose was 'so to paint out every part of man's speech that every one might be severally discerned from the other and that the pronunciation of every different language might in a more certain manner be deciphered with the pen, whereby any that are desirous that way, may not only the sooner learne the experience of any forraine language but may also with more ease and in a short time attaine to the true pronunciation thereof.'

It is obvious that Robinson was not so much interested in spelling-reform as in the science of phonetics and its application to the teaching of languages.

He divides his treatise into two parts. In the first, entitled

Vox Audienda,

OR

THE ELEMENTS of *Mans Voice*¹,

he deals with the nature and production of speech-sounds.

For his time Robinson had a remarkable grasp of the principles of phonetics and in some respects, at any rate, was far ahead of the

¹ Robinson uses 'vox' and 'voice' in the sense of 'speech'.

orthoepists of the seventeenth and even the eighteenth century. Some of his statements might even now pass muster. Thus he explains that speech-sounds are produced 'by motion and restraint: motion of the ayre from the lungs through divers passages as the throat, mouth and nostrils; and restraint of this motion,—throat, pallat, gums, tongue and lips stopping or hindering the free passage of the ayre.'

He does not, however, forget the controlling mind. 'The causes of this motion and restraint', he says, 'are primary and secondary: the primary is spirituall, the secondary is instrumentall. The spiritual cause is the minde, which God hath placed in this Microcosmos of man's body as a principall ruler thereof, giving it such power over all the parts of the body, that as God is the first mover of the whole universal world, so himselfe hath ordained that the mind of man should bee the first mover of this little world of the body and of every member of it made fit for motion, and hath given it a liberty (to be accompted for) to order, restraine and limit those motions as itselfe listeth.'

After only briefly dealing with 'quantity', 'measure of time', and 'different hights of sound', since he considers these to be 'most pertinent to Musique', Robinson proceeds to a classification of English speech-sounds, declaring their number to be five-and-twenty, not counting the 'vitall sound', viz. ten vowels (five short and five long ones) and fifteen consonants.

'Vitall sound' is the term Robinson uses for what we call 'voice'. 'This sound', he says, 'is framed in the throat, and it is to be noted that it is used in composition with the others to expresse them more lively to the eares of the auditors: for without the helpe of this vitall sound speech would be but as a soft whispering.'

It is significant that Robinson uses the terms 'vowels' and 'consonants' somewhat reluctantly, and only does so because 'they have been anciently so called'. He shows a clear conception of the essential difference between vowels and consonants, saying that 'vowels have a more freer passage of the ayre than consonants in which the breath is more strictly hindered'.

He next deals with the various vowels, their nature and manner of production.

'They are in number ten,' he says, 'and are different both in respect of their different manner of framing, and of their divers places wherein they are so framed. The short vowells have their passage through certain short organes, framed by the placing of the tongue in sundry partes of the rooſe of the mouth. The long vowells

are framed by the breath passing through somewhat longer organes, made also by the help of the tongue by placing of it in severall parts of the rooffe of the mouth.'

Robinson's curious notion that the long vowels pass through longer organs than the short ones is no doubt based on the correct observation that long vowels are narrower and tenser than the short ones. When we pass from short slack *i* (as in 'sit') to long tense *ī* (as in 'see'), even a beginner can feel with his finger or see in a mirror that the tongue is slightly moving forward, forming, as Robinson puts it, 'a longer organ'; and when we pass from short *u* (as in 'full') to long *ū* (as in 'truth'), the lips get more rounded, and and this increased lip-rounding or pouting, combined with the greater tension of the muscles, tends to throw the point of the tongue more forward, thus producing what Robinson calls 'a longer organ'.

Robinson's five long vowels are therefore the same as his five short ones, only lengthened and made tense. He distinguishes between back and front vowels, and describes the place where each of them is produced:

'The first short vowell', he says 'is framed in the innermost part of the rooffe of the mouth by the helpe of the tongue, making a small organe for the passage of the ayre; the first long vowell is framed in the same place by the helpe of the tongue, extending & lengthening of the organe through which the breath passeth almost to the place of the next short vowell.

'The second short vowell is framed somewhat forwarder in the rooffe by the helpe of the tongue making also a small organe for the passage of the ayre; the second long vowell is framed in the place of the short, but passeth through a longer organe almost extended to the place of the next short vowell.

'The third short vowell is framed somewhat forwarder in the rooffe by the helpe of a small organe framed by the tongue; the third long vowell is framed in the place of its short, but by the helpe of a longer organe extending almost to the place of the next short vowell.

'The fourth short vowell is framed also somewhat forwarder and neerer to the outmost part of the rooffe passing through a short or small organe framed by the tongue; the fourth long vowell is framed also in the place of its short, but by the helpe of a longer organe framed by the tongue, and extended almost to the place of the next short vowell.

'The fift short vowell is framed in a small organe made by the helpe of the tongue in a place also somewhat neerer to the outmost

part of the rooffe; the fift long vowell is framed in a longer organe, made in the same place by the helpe of the tongue, almost extended to the inward place of the consonants which are framed in the mouth.'

Robinson classifies the consonants, much as we do now, according to 'their different manner of framing and the different places wherein they are so framed'.

For the stops or explosives he retains the old inappropriate term 'mutes', but has a very clear notion as to how they are produced. 'They are framed', he says, 'by the quite stopping and cutting off of the breath from its motion, which causeth a kind of dumbe sound to be uttered, and they are made three differents, in respect of the three different places or regions (the outward, the middle and the inward region), wherein they are stopped.'

For nasals he uses the term 'semimutes', and says that they 'are caused by the quite stopping of the breath from the passage of it through the mouth, so that in their owne proper places of restraint they give no sound at all, but by a contrary course, having a restrictive passage through the nostrils, they thereby admit of a sound. And they are made three differents also by the three places of their stopping.'

Equally accurate is his description of the fricatives, which he not inaply calls 'obstricts'. 'They are framed', he says, 'by the stopping of the breath not with a full restraint but leaving some small passage for it, whereby it may bee breathed out at the mouth.'

Robinson calls the sound of [l] 'the peculiar', and says: 'It is framed by a speciall manner onely proper to itselfe, by the stopping of the breath with the tip of the tongue in the outermost part of the rooffe yet leaving it two severall passages between the edges of the inward gums and both the edges and sides of the tongue, through which the breath passing, and beating against the cheekes, from thence issueth out at the mouth.'

For [h] Robinson accepts the name of aspirate, because 'heretofore it hath been called so', but considers that 'in respect of the manner of framing it differeth not from the mutes framed in the mouth'. 'It is 'caused', he says, 'by a restraint and suddain stay of the motion of the breath in the breast, before it comes to the passage of the throat, which giveth so small a noise, as it can scarce sensibly be discerned.' He correctly observes, however, the aspiration of the English voiceless stops, the breath-glide after [p], [t], [k], and looks upon this aspiration of [p], [t], [k], and the absence of it in [b], [d], [g], as the main difference between what we call the voiceless and voiced stops.

Robinson defines a syllable as 'the pronouncing of one of the simple sounds by it selfe alone, or of two or more of them knit together, without any intermission of time put between them', and adds that 'vowells cannot be joined in a syllable with themselves but with consonants they may, so that, if two or mo vowells come together they of necessity are all of different sillables, except onely certain sillables arising of them which are called diphthongs and are caused by a continuance of the breath from any of the former untill it finish its motion in the place of the last long vowell, and not otherwise'.

In the second part of his treatise entitled

Vox Videnda,

Which is Writing, or the Characters of Mans Voice,

Robinson deals with sound-notation.

He defines writing as 'an artificiall framing of certaine marks and characters different in forme and shape for every severall sound in mans voice, whereby each simple sound having a proper mark appointed to itselfe, may by the same be as apparently seene to the eye as the sound itselfe is sensibly discerned by the eares'.

He divides the characters into 'cliffes,¹ notes and letters', the first two being used 'for the sounds pertinent to musique, that is the cliffes to expresse their several heights, the notes to expresse their different measures of time, and the letters for the expressing of the sounds pertinent to speech'.

He mentions 'sundry formed cliffes, as F: faut, C: solfaut, and G: solreut', as being chiefly in use, and explains that 'by placing them higher or lower upon certaine parallel lynes drawne one above another musicians express the height or depth of their sounds', while 'by sundry notes, framed for the quavers, crotchets, mynoms, semibriefes and the like, they expresse the length or shortnesse of the time wherein their sounds are to be continued'.

Leaving the proper use of clefs and notes to the musicians Robinson proceeds to describe the characters he has devised for representing the sounds of the spoken language, including diacritical signs to indicate stress, aspiration, and the division of words into syllables.

He states that, having invented some few characters himself, he took the rest out of the Roman and Secretary² letters, but was not using them in the same sense as they had in their own alphabets. He adds that because of the accents which he intended to place over

¹ clefs.

² i.e. cursive,

them he 'found none so meet as those which were shortest and of an equall length, none rising above or extending below the other'.

He then gives the following table of his symbols for the vowels:

*Of the formes of the letters wherewith I have
noted the vowells, according to the order
of their places.¹*

In the first place.

The short vowel I have figured thus	.	.	.	.	.	.	.	.	z
The long vowel	.	.	.	.	.	.	.	.	s

In the second place.

The short vowel	.	.	.	.	.	.	.	.	n
The long vowel	.	.	.	.	.	.	.	.	u

In the third place.

The short vowel	.	.	.	.	.	.	.	.	e
The long vowel	.	.	.	.	.	.	.	.	3

In the fourth place.

The short vowel	.	.	.	.	.	.	.	.	z
The long vowel	.	.	.	.	.	.	.	.	2

In the fifth place.

The short vowel	.	.	.	.	.	.	.	.	e
The long vowel	.	.	.	.	.	.	.	.	x

It will be noticed that his symbols for the long vowels are the same as those for the short ones, only turned in the opposite direction (z: s, e: 3) or inverted (n: u, z: z, e: x).

'For the more manifest demonstration of the construction² of the vowells' he inserts a diagram (see p. 11) which is probably the first of its kind.

In a note he explains that 'by the arch-lyne *AB* is represented the rooffe of the mouth; by the point *C*, from whence the five severall lynes are drawne, is supposed the roote of the tongue; by every of those lynes the tongue itselfe'; and further that 'by the severall angles of the same lynes under z n e z e are supposed certaine elevations and bendings of the tongue which cause the five severall sounds called

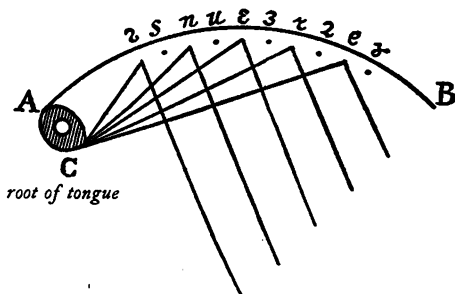
¹ i.e. their places of production in the mouth.

² production.

short vowels', and that 'by the severall points under *s u 3 2 x* are supposed also severall elevations of the tongue from any one of the said angles or places of the short vowels to the said severall points, whereby are made certaine longer organes in which are framed the five severall sounds called long vowels'; and that 'by the circle in which O is inscribed, is to be understood the pipe or passage in the throat through which the breath passeth, before it commeth to be fashioned by any of the organes in the mouth'.

Bearing in mind what Robinson says about the manner and place of producing these vowels and his statement that his five long

The scale of vowels.



vowels are the same as his five short ones, only lengthened and made tense, we arrive at the following sound-values of his symbols:

z = [u] as in 'put'.

s = [ū] as in 'truth'.

n = [o] as in German 'Gott' and approximately in 'got'.

u = [ō] as in German 'Bote' and the first element of the vowel-sound in 'boat'.

e = [æ] as in 'hat'.

3 = [æ̃] as in French 'tête' and German 'tät', and the first element of the vowel-sound in 'share'.

z = [e] as in 'get'.

2 = [ē] as in German 'Rede' and the first element of the vowel-sound in 'great'.

e = [i] as in 'sit'.

x = [ī] as in 'see'.

Robinson next gives a list of his consonant-symbols. Their sound-values can be determined with the help of the transcription at the end of his book and are added in the following table.

*'Of the formes of the letters which I have
observed for the consonants in the mouth,
according to the order of their places.'*¹

In the outward region.

For the mute I haue put this character	.	.	.	.	.	.	.	a	[p b]
For the semimute this	.	.	.	.	.	.	.	æ	[m]
For the greater obstrict	.	.	.	.	.	.	.	ʋ	[f v]
For the lesser obstrict	.	.	.	.	.	.	.	r	[w]

In the middle region.

For the mute this	.	.	.	.	.	.	.	ʋ	[t d]
For the semimute	.	.	.	.	.	.	.	ʍ	[n]
For the greater obstrict	.	.	.	.	.	.	.	o	[s z]
For the lesser obstrict	.	.	.	.	.	.	.	ι	[θ ð]
For the peculiar	.	.	.	.	.	.	.	z	[l]

In the inward region.

For the mute this	.	.	.	.	.	.	.	ʒ	[k g]
For the semimute	.	.	.	.	.	.	.	ʒ	[ŋ]
For the greater obstrict	.	.	.	.	.	.	.	ʒ	[r]
For the lesser obstrict	.	.	.	.	.	.	.	ʒ	[ç as in German ich; j as in yet]

To this list Robinson adds the symbol *ʒ*, pointing out that it represents *ʒ*, *o*, and *ʒ*, 'the pronunciation of which by reason of the vicinity of their places of production is so speedily performed as that it seemes to be but one simple consonant sound (nor indeed can it be discerned to be otherwise unlesse by a very diligent observation)', and that 'for brevity sake in writing' he has 'contracted those three letters falling out in that order into one character'. This leaves no doubt that he uses *ʒ* to denote the sounds of [ʃ] as in *ship* and [ʒ] as in *measure*, developed from Old English *sc* [sk] through Middle English *sch* [sç] and [sj] respectively, and that in his pronunciation the sounds of [ç] and [j] could still be faintly heard.

He further states that for the aspirate [h] he has 'appointed no letter but only a small oblique stroake (')'.

To indicate the division of words into syllables he employs 'a small horizontal stroke (-) to bee placed over the first letter of the sillable to signifie where it takes beginning'.

¹ i.e. their places of production in the mouth.

In his list of characters Robinson gives but one symbol for both [p] and [b], [t] and [d], [k] and [g] respectively. Considering the aspiration of the voiceless stops their most important difference from the voiced ones (see above, p. 8), he had at first intended to place his note of aspiration (') over every character representing a voiceless stop, but 'to avoid tediousness in writing and for ease of worke' ultimately decided to put it only once in any syllable and 'to fix it to either or both ends of the horizontal stroke, as the case shall require'. 'If a sillable', he explains, 'begin with an aspirate and end not with one (which I call former aspir'd) then to fix it at the hither end of the horizontal stroake towards the left hand thus (⁴), if a sillable begin without an aspirate and end aspir'd (which I call latter aspir'd) then to fix it at the further end of the horizontal stroake next unto the right hand thus (⁷), and if both beginning and ending of a sillable be aspir'd (which I call double aspir'd) then to fix it at both ends of the horizontal stroake thus (⁴).'

Accordingly he would transcribe, e.g.

bad = *a ε v*

pad = *á ε v*

bat = *ā ε v*

pat = *â ε v*

Having adopted this device Robinson had the small oblique stroke (') available for another purpose, and following the example of grammarians decided to use it as an accent for marking syllabic stress. Of this he writes: 'There is yet one thing more, very necessary to be known and carefully to be observed in pronunciation, to wit the elevation and depression of the voyce used in speech; and this lifting up and depressing of the voyce is caused by a contraction of the lungs and hollow parts of the body, sometimes being more speedy sending forth the ayre through its passages with a swift motion, whereby the sound of the speech is made more forceable to be heard, and sometimes being more slow & more weakly pressing forth the ayre, whereby the sound of the speech is somewhat lessened; and by this different motion and expulsion of the ayre three kinds of utterance doe arise all differing in proportion, which Grammarians generally doe call *toni*

<i>Acutus</i>	}	being	{	the highest,
<i>Gravis</i>				the lowest,
<i>Circumflexus</i>				the meane.

And in the continued course of the speeche two sillables following together are never pronounced both in one tone, but each sillable

is always uttered either higher or lower than the last preceding in the word or sentence.'

He then states that he will 'figure the highest tone thus (') and the lowest tone thus (˘), but for ease of worke will wholly omit the circumflex note, so that any syllable having no tone marked over it may be taken for the mean between the highest and lowest'.

In conclusion Robinson gives a specimen of his own pronunciation in phonetic transcription (see the facsimile opposite). We are naturally disappointed that for this he should have chosen a Latin poem of his own composition instead of a passage from an English author. We have, however, good reason to be grateful even for this. It gives us more accurate information about the conventional school pronunciation of Latin in Shakespeare's days than any other source at our disposal. The early orthoepists describe the English pronunciation of only a few isolated Latin words or phrases,¹ and the references to the subject by contemporary classical scholars are vague and often misleading. Moreover, it will be safe to draw from Robinson's 'Anglicana pronuntiatio' of Latin certain conclusion as to his pronunciation of English.

On pages 16 and 17 I print the Latin poem together with a phonetic transcription in which I have replaced Robinson's symbols by those in general use by modern phoneticians. I have thought it best to omit Robinson's stress accents, as it is evident that in several instances his printers have failed to place them correctly.

It will be noticed that in the construction of his metrical lines Robinson has correctly observed the quantities of the Latin vowels but disregarded them in his pronunciation, shortening stressed vowels in closed syllables and lengthening them in open ones, except when the stress is on the third syllable from the end. In this case he pronounced the stressed vowel short, on the principle which has differentiated the stressed vowels in 'holy' and 'holiday', 'crime' and 'criminal', 'severe' and 'severity'. Thus he renders 'nomen' by [nūmen] but its plural by [nomina], and similarly writes [leīset] but [liīiat], and [diskriminis]. A vowel immediately preceding the stressed syllable is marked long by him regardless of its Latin quantity, e.g. [pūtestas] = Latin 'pōtestas', [prūpiīū] = 'prōpitio', on the principle which has given us 'licence' from Lat. 'licentia'.

The following are the more important conclusions as to Robinson's pronunciation of English.

He makes no qualitative but only a quantitative difference between the stressed vowel in Latin 'magna' and that in 'fama',

¹ See Ellis, *On Early English Pronunciation*, iii. 843-5.

*Breve de voce poema Latinum in ordine
literarum modo usitato.*

- Parva licet, tenuisque licet, mihi magna potestas:
Per terram victrix, per mare sum domina,
Quem calor et frigus cingunt mihi subiacet aer,
Æque ut participem, sic Deus instituit.
- 5 Non mihi magna cohors: mea si quadrata caterva,
Quinque tibi solum præstat ubique latus,
Quos si dux sapiens nectat simul ordine recto,
Sunt facilesque boni, sunt rigidique boni;
Hos ducit si quando expers ratione, remissi,
- 10 Barbari et insulsi terribilesque forent.
Qualis ego, tantæ cui vires? nomina cunctis
Imposui, nomen VOX quoque fingo mihi.
Mentis ego interpret, artis cunctæque Magistra,
Expositrix velox discriminis varii;
- 15 Doctrinæ radix, cælos et tartara rami
Tangunt, et fructus mors modo, vita modo.
Me famam Latiumque sagax, me Græcia docta,
Me tenuit primum, sancta Iudæa decus,
Et (Iove propitio) me magna Britannia Romam
- 20 Concussit tetram, pandit et inscitiam.
Hoc tantum, reliquis, liceat mihi dicere, missis:
Non mihi sit rector, qui sibi non dominus.

Transcript

pærvæ leiset, tenjiwiskwi leiset, meihi mægnæ pūtestæs:
 per teræm viktriks, per mæri sum dominæ,
 kwem kælør et freigus singunt meihi subdžæset æer,
 ĕkwi ut pærtisipem, sik dēus institjiwit.
 non meihi mægnæ kūhors: mēæ sei kwædrætæ kæturvæ, 5
 kwiŋkwi teibi sulum prestæt iwbeikwi lætus,
 kwūs sei duks sæpjien nektæt seimul ordini rektū,
 sunt fasilēskwi būnei, sunt ridžideikwi būnei;
 hūs diwsit sei kwændū ekspers ræšūni, rimisei,
 bærbæreī et insulsei teribilēskwi fūrent. 10
 kwælis ēgū, tæntē keī veirēs? nominæ kuŋtis
 imposjiweī, nūmen voks kwūkwi fiŋgū meihi.
 mentis ēgū interpres, ærtis kuŋtēkwi mædžistræ,
 ekspositriks vēloks diskriminis værjieī;
 doktreinē rædik, sēlūs et tærtæræ ræmeī 15
 tæŋgunt, et fruktus mors mūdu, veītæ mūdu.
 mē fæmæm læšiumkwi sægæks, mē grēšīæ doktæ,
 mē tenjiwit preimū, sæŋktæ džiwdēæ dēkus,
 et (džūvi prūpišiū) mē mægnæ britænjīæ rūmæm
 konkusit tētræm, pændit et insišiæm. 20
 hok tæntum, relikwis, lišiæt meihi disiri, misis:
 non meihi sit rektor, kweī sei bi non dominus.

and clearly indicates that in his pronunciation both were fronted, denoting the former by his symbol for [æ] and the latter by that for [ǣ]. It follows that he pronounced the *a* in 'hat' as [æ] and did not diphthongize the *a* in 'hate', but pronounced it [ǣ].

As he denotes *a* in Latin 'quando' by his symbol for [æ] and in 'qualis' by that for [ǣ], we may assume that he did not round the *a* when preceded by *w* or *qu*, and pronounced 'quantity' as [kwæntiti], 'quality' as [kwælititi], 'watch' as [wætʃ], rhyming with 'match', and 'water' as [wæter].

His pronunciation of *a* in 'fare', 'glare', 'hare' did not differ from the modern one, as is seen from his transcription of Latin 'mare' by [mǣri]. Cf. the modern pronunciation of 'Weston-super-Mare'.

In his transcript Robinson does not make any difference between Latin *æ* in 'æque', 'cælos', 'Græcia', 'Judæa', 'præstat', 'cunctæ', 'tantæ', and Latin stressed long *e* (long either by nature or because of its position in an open syllable¹) in 'me', 'tetram', 'velox'; 'decus', 'ego', 'mea', denoting both by his symbol for [ē]. As far as I can see this can only mean that in his pronunciation Middle English [ǣ] had advanced to [ē], but Middle English [ē] was not yet raised to [ī]. Apparently he pronounced 'Cæsar' as [Sēzar] and 'Nero' as [Nēro], and was no more able to distinguish 'sea' from 'see' than we are.

His phonetic notations [per]=Latin 'per', [ekspers]='expers', [interpres]='interpres', indicate no doubt that in his pronunciation the short *e* before *r* had still the same sound as in Middle English, i.e. that he pronounced 'per' in 'per annum' as [per], not as [pēr], and similarly 'expert' as [ekspert], not as [ekspǣrt] as we do, while his rendering of Latin 'caterva' by [katurva] probably means that the educated Londoners of his time were beginning to flatten the [e] before *r* in the direction of [ə].

His transcriptions [leifset]=Latin 'licet', [meīhi]='mihi', [freīgus]='frigus', [veīrēs]='vires', [kweī]='qui', leave no doubt that in his pronunciation Middle English stressed *i* had become the diphthong [eī] but not yet [ai] as in Modern English. He pronounced 'time' as [teīm], 'crime' as [kreīm], and the pronoun of the first person 'I' as [eī]. It should be noticed that he marks the second element of the diphthong long, while we are accustomed to make it short.

Robinson transcribes as *ū* every Latin stressed long *o* (whether long by nature or because of its position in an open syllable¹), e.g. Latin 'nomen'=[nūmen], 'solum'=[sūlum]; 'boni'=[būnei], 'cohors'=[kūhors], 'quoque'=[kwūkwi], 'modo'=[mūdu]. This confirms our evidence from other sources that by his time Middle

¹ See above, p. 15.

English [ō] had changed to [ū], e.g. ME. *dōm* > *doom* [dūm]; while his [rūmam] for 'Romam' shows that in Robinson's pronunciation the rimes 'Rome: doom, groom' (*Rape of Lucrece*, ii. 715 and 1644) and the puns 'Rome: room' (*Julius Caesar*, i. 2, and *King John*, iii. 1) were perfect.

From Robinson's [tenjiwis] for 'tenuis', [tenjiwit] for 'tenuit', [institjiwit] for 'instituit', [diwsit] for 'ducit', [imposjiweɪ] for 'imposui', and [iwbeikwi] for 'ubique', we may infer that he pronounced 'new' as [njiw], 'nude' as [njiwd], 'duke' as [diwk], and 'union' as [iwnion].

From Robinson we also get the first unambiguous evidence as to the development of *ti* before an unstressed vowel into [ši]. Ellis came to the conclusion that in Shakespeare's time the *t* in such endings as *-tion*, *-tious* was still pronounced [s], and accordingly transcribed e.g. 'salvation' by [salvaasun] in his 'Specimens of Shakespeare's Pronunciation'.¹ This view was adopted by practically all writers on the subject, including the late Dr. Henry Bradley who held that in that period 'there was no trace as yet of the modern pronunciation with *sh*'.² While Dr. Alexander Gill, the learned headmaster of St. Paul's School, in his *Logonomia Anglica* (1619), still insisted on the [s] sound of *t* in 'nation', 'salvation', Robinson, representing a younger generation and less conservative class, gives the pronunciation of 'propitio' as [prūpišiu], 'inscitiām' as [insišiam], and of 'Latium' as [læšium]. His [lišiat] for 'liceat' by the side of [leiset] for 'licet' further shows that he also pronounced *ci* and *si* with the *sh* sound in such words as 'tenacious', 'ocean', 'mansion', and 'passion', while his [ræšūni] for 'ratione' favours the view that in his time the endings *-tion* and *-sion* were already tending towards a monosyllabic pronunciation.

We have already seen³ that Robinson's *r* was uvular and untrilled, an 'obstrict', i.e. a fricative 'framed in the inward region of the mouth'. We have also noted⁴ that he anticipated the observation of modern phoneticians that the English voiceless stops are aspirated.

In the history of phonetics Robert Robinson deserves an honoured place. Otto Jespersen⁵ considers John Hart (died 1574) 'the first phonetician of modern times', others have given this title to Alexander Gill (1597-1642), to John Wilkins (1614-72), or even C. Cooper (about 1685). I am inclined to think that Robinson has as good a claim to it as any of these.

¹ *Early English Pronunciation*, iii. 986 ff.

² 'Shakespeare's English' in *Shakespeare's England*, ii. 544.

³ p. 12.

⁴ p. 8.

⁵ *Fonetik*, chapter 2, and 'Zur Geschichte der Phonetik' in *Die neueren Sprachen*, iii.

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NOTES AND NEWS

ANNUAL MEETING

THE penalty attaching to a membership spread over the known world is the impossibility of holding a General Meeting that can hope to merit the name. The purpose for which these have been convoked annually in the past, the delivery of the Presidential Address, has not failed to seem anomalous on occasion, the only effective mode of delivery for such being the printed word, and the audience all the members of the Association, who receive and—we hope—peruse it with due attention in the study. This consideration was given effect at the Annual Meeting held in London on 3 January last, when some fifty members and their friends met, not to listen to Professor Fiedler's Presidential Address, printed above, but to welcome him as guest of honour at a dinner presided over by Professor W. J. Entwistle of Oxford. The innovation enabled the President to address those present in a more intimate and informal vein. His remarks follow, and will, we think, be held in themselves plenary justification of a change in procedure that may now become a precedent.

THE PRESIDENT ON 'RESEARCH'

From what our Chairman has said I gather that I owe the position in which I find myself to-night to a compromise. Experience has shown that a Presidential Address does not attract a large audience, and on at least one occasion did not attract even the President—his Address had to be read by a deputy. The Committee was therefore faced with the alternative of having a Presidential Address without an audience or of attracting an audience by other means, say by a good dinner without a Presidential Address. They chose the latter. The President was to be compensated for the loss of his hour on the presidential platform by an allowance of ten minutes or so for a talk on anything he liked. If I had been consulted I should have proposed a dinner without any talk from the President. Well! here I am, under sentence of a talk of at least ten minutes, mitigated by the rider 'on anything I like'. I will make my choice. It is not easy.

I like many things, but there are few which I enjoy more than browsing among old books, unpublished letters and diaries, or trying to undo the obstinate knots of some linguistic or literary problem. As members of this Association you are certain to share this peculiar passion, and of Research therefore I will speak.

Let us first of all make quite sure that we know what the word 'research' means. I looked it up in the *Oxford Dictionary* and found

that to research is the French *rechercher*, or rather the older *resercher* (which accounts for the *s* in the English word), which in turn goes back to Latin *circare*, *re-circare*, so that the etymological sense suggests 'going round and round, again and again in a circle, as in a circus, without getting anywhere'.

The word has not been in use very long. The earliest record, in 1729, sounds a wise warning: 'Men of deep research should just be put in mind not to mistake what they are doing.' And in 1799 we have this Solomonic verdict: 'Our most profound researches are frequently nothing better than guessing.' The *Oxford Dictionary*, with true insight, defines a researcher as 'one who devotes himself to research as contrasted with one whose time is chiefly occupied in remunerative work'.

In older fiction the researcher has hardly ever been sympathetically described, and was often held up to ridicule. Wagner, in Goethe's *Faust*, has been accepted as the typical pedant,

Der immerfort an schalem Zeuge klebt,
Mit gier'ger Hand nach Schätzen gräbt,
Und froh ist, wenn er Regenwürmer findet!

And yet I must confess to a fellow-feeling and liking for this dry plodder. Who among us does not feel with him when he describes

the pure delights
Which carry us from book to book, from page to page. . . .

Wie tragen uns die Geistesfreuden
Von Buch zu Buch, von Blatt zu Blatt!
Da werden Winternächte hold und schön,
Ein selig Leben wärmet alle Glieder,
Und ach! entrollst du gar ein würdig Pergamen,
So steigt der ganze Himmel zu dir nieder.

Or when he laments:

Ach Gott! die Kunst ist lang;
Und kurz ist unser Leben.
Mir wird, bei meinem kritischen Bestreben,
Doch oft in Kopf und Busen bang.
Wie schwer sind nicht die Mittel zu erwerben,
Durch die man zu den Quellen steigt!
Und eh' man nur den halben Weg erreicht,
Muß wohl ein armer Teufel sterben.

Jean Paul makes fun of a dear old schoolmaster who spends years of arduous toil on finding out which letter of the alphabet stands

in the very middle of the Bible, or which consonant occurs most frequently in Holy Writ. Gustav Freytag and, in our own days, Gerhart Hauptmann make us laugh at the learned Professor who searches the best part of his life for a lost manuscript and at last finds, in the one case, only the cover of the old codex, and in the other (as the result of a hoax), buried deep in the ground, a medieval casket containing a worm-eaten scroll carefully wrapped in a newspaper of recent date. Other examples will easily occur to you.

The earliest record of the word 'research' dates, as we have seen, from 1729, but I believe I am right in saying that it took over 150 years more before it appeared in the statutes or regulations of any University. In the eighteenth century the English Universities were taking a rest cure. Research was taboo! Individual scholars, it is true, produced ponderous volumes. Dr. Johnson compiled his dictionary. But the Universities as such neither envisaged nor encouraged research. As to the Professors, one wonders what they were doing. The statutes of the period did not compel them either to teach or to produce. An Oxford correspondent in 1720 complained that for three years past no one had lectured publicly in any Faculty except in poetry and music. 'On every Thursday morning,' he continues, 'there was to have been a divinity lecture in the Divinity School. Three M.A.s of our house went on the first day to hear what the learned Professor had to say. When at last he came in, he was very much surprised to find that there was an audience. He took two or three turns about the School and then said: "*Magistri, vos non estis idonei auditores! Praeterea, secundum doctissimum legis Doctorem Boucher, tres non faciunt collegium. Valet!*"' And so he went away on the plea that three do not make a quorum.

'Away he went from the Public Schools,
Where now a deathlike stillness rules.'

One reads with some relief that at certain Oxford colleges, particularly Christ Church, learning was at that time encouraged among the younger Fellows by assigning to one or other of them the task of editing some classical work. It appears, however, that these tasks were generally imposed as a kind of penance for offences against college discipline—in one case (it is recorded) for the grave error of falling in love.

The first attempt in this country to stimulate and organize research was not made by the Universities but by learned societies. The oldest of these is, of course, the Royal Society. It grew out of

weekly meetings of 'divers worthy persons inquisitive into philosophy and other human learning', first suggested by Thomas Haak, a South German then resident in London. The meetings were held sometimes at the Bull's Head Tavern in Cheapside, sometimes in the rooms of the Warden of Wadham at Oxford. As these worthy men had no permanent common home, they liked to describe themselves as 'Members of the Invisible College'. In the minutes of one of their meetings held in November 1660 at the Bull's Head it is recorded that: 'twelve persons met together, according to the usual custom of most of them, to listen to a paper prepared by Mr. Wren [the famous architect, who at that time was Professor of Astronomy at Gresham College and Savilian Professor at Oxford]. When the paper had been read, the members, according to the usual manner of most of them, did withdraw for mutual converse'—aided, no doubt, by a liberal libation of port. The 'Invisible College' was soon incorporated, and in 1662 received a Royal Charter, being from that time onwards known as the Royal Society.

Though the Society had set out to inquire into all parts of human knowledge, it restricted its activity more and more to the natural sciences. The Humanities were left out. The Royal Society of Edinburgh, which goes back to 1731, included a literary division, I believe, from the beginning; but though men like Hume and Burke were among its members, this section has been much less active than the scientific one.

The Society of Antiquaries, which enthusiasts trace back to a rather mythical association founded by Archbishop Parker, could not fill the gap, and thus a number of societies sprang up for the promotion of research in various branches of the Humanities:

The Royal Historical Society in 1838,
 The Philological Society in 1842,
 The Early English Text Society in 1864,
 The Dante Society in 1881,
 The English Goethe Society in 1886,

and many others, but the agitation for the addition of a humanistic section to the Royal Society went on. At a meeting of the principal learned academies of the world held at Wiesbaden in the autumn of 1899 a definite proposal was made by Professor Henry Sidgwick to add a section dealing with literary science or literature to the Royal Society, but after long deliberation this was rejected. The promoters of the plan thereupon determined to form a separate

Society and invited a number of prominent scholars to become the first members of a new body to be called 'The British Academy for the promotion of historical, philosophical, and philological studies'. They petitioned for a Royal Charter and received it in August 1902. The objects of the Academy are therein defined as 'the promotion of the study of the moral and political sciences, including history, philosophy, law, politics and economics, archaeology and philology'. The latter, we must hope, was to be taken in the wider sense of the word, embracing not only linguistic but also literary research.

The ground was now so well covered that it seemed that only a very bold man could come forward with a proposal to found yet another Research Society. However, not only one but some twenty bold men (and women!) did come forward, and at a meeting in June 1918 somewhere in Cambridge our Association came into life. I do not know whether the exact spot of this historic meeting and the names of the twenty founders are on record, but a little research should bring them to light, particularly as at least one member of the original Committee, Professor Pope, is with us to-night.

The statutes made for the Universities of Oxford and Cambridge in the early part of the nineteenth century show little interest in research. Hardly any changes were made in the duties imposed on the holders of the older chairs. In the case of new foundations the duties and qualifications of the Professor were prescribed by Regulations. Thus in the Regulations for the Professorship of Sanskrit at Oxford, founded in 1854, it was laid down that the Professor must be 'well versed in Sanskrit Literature and possessed of an accurate and critical knowledge of that language'; that in the course of the academical year he was to deliver forty-two lectures, and that he was to give these lectures to *one* person only, if more should not apply to him. He was to give public notice of his intended lectures, and if he neglected to issue such notice he was to forfeit for every such neglect the sum of £5. For the omission of a lecture he was to forfeit the sum of £10—but there is not a word about his duty to promote the study of his subject by original work.

In 1847 a Taylorian Professorship of Modern European Languages was established at Oxford and Max Müller was elected. He was to receive an annual stipend of £400 and to deliver a course of eight lectures in each term on the philology or literature of *some* of the languages of Europe. Again no mention of original work.

The lot of the Taylorian Teachers of French and German appointed at the same time was much worse. They were to receive

an annual stipend of £150 each, to be at the disposal of the Curators for the purpose of teaching for four hours daily, such teaching to be gratis and open to all members of the University. No hope of any fees! The Teachers were further solemnly directed to ask questions of all or any of the pupils concerning the subject of the previous lecture, also to set exercises for the pupils to write in the intervals between the lectures, and having received these exercises the Teachers were to examine them at their leisure in private, and then make what remarks upon them they might think proper to the class at the following lecture. These Regulations seem hardly calculated to have stimulated or even to have made possible any research work on the part of these unfortunate University Teachers.

At elections to University posts the candidates' record in original work was scarcely ever considered in those days. A brilliant First Class was generally held to be a sufficient passport into the professorial Paradise.

A forward step was taken in 1882 when the Oxford Commissioners made a statute which enacted that: 'it shall be the duty of every Professor to assist the pursuit of knowledge and to contribute to the advancement of it.' The same thing no doubt happened in Cambridge at that time. In 1894 Oxford introduced the research degree of B.Litt., and I believe that Cecil Wyld, our present Professor of English, was the first to obtain it. About the same time Cambridge began granting Certificates of Research and the research degree of B.A., and among the very first to qualify for them was our member Professor Sandbach. This was, if I remember rightly, in 1901, thirty-five years ago.

It was, however, not until towards the end of the War that post-graduate research, not only in science but also in the Humanities, was properly organized, and examinations leading to the degree of D.Phil. were established in all our British Universities. Since then the number of candidates for this degree has been steadily growing. In 1925 in Oxford alone, 4 D.Phils. and 34 B.Litts. were granted. In 1934/5 there were 11 D.Phils. and 60 B.Litts., excluding the science faculties. The total for the last ten years is 80 D.Phils. and 450 B.Litts., again excluding science and not counting the failures, of which there were quite a respectable number. In Cambridge the number of research degrees granted is probably about the same. London has, I believe, an even higher record, and the new universities are not likely to be far behind. To these figures must be added the large number of foreign research degrees obtained by our own

people—I dare say we could easily count a score or more in this room to-night.

Nor is this all. Our two Annual Bibliographies, the *Modern Language Review*, the *Review of English Studies*, *Medium Aevum*, and other reviews give ample evidence of the growing amount of humanistic research work done in this country, and it is particularly satisfactory that among the contributors there are so many young men and women.

Much has been done in recent years to encourage and reward research. Scholarships and Research Fellowships, Medals and Prizes have been founded. Funds have been established from which grants can be made to aid research and the publication of its results.

A good deal has been achieved, but I am firmly convinced that we are only at the beginning of a movement which is bound fundamentally to change the character of our Universities, more and more shifting the weight of University teaching from the mere transmission and exposition of what is known to the instruction in the methods of how we can add to it—in the ways and means and the true meaning of Research.

THE HONORARY SECRETARY

At a Meeting of Committee held in London on March 18 last Professor William C. Atkinson tendered his resignation of the Honorary Secretaryship, with regret that after a tenure of seven years pressure of work in other directions made this step necessary. The Committee elected as his successor Mr. Will G. Moore, St. John's College, Oxford.

HONORARY PRESIDENT, 1937

The Committee is glad to announce that Professor Hoops of Heidelberg has accepted its invitation to the Honorary Presidency for the coming year. Professor Hoops needs no introduction to English scholars in either continent, and members will feel gratified that in a year when so many honours have been accorded him in his own country he has found it possible to confer further lustre upon a very distinguished list of Presidents.

NEW MEMBERS

FEBRUARY, 1935, TO AUGUST, 1936

- Ancilla, Sister Maria, Mount St. Joseph College, West Hartford, Conn., U.S.A.
- Anstaett, H. B. (Librarian), Franklin and Marshall College, Lancaster, Pa., U.S.A.
- Ariail, Professor J. M., Columbia College, Columbia, S.C., U.S.A.
- Arnold, I. D. O., Queen's University, Belfast.
- Arnould, E. J., The University, Manchester.
- Baker, J. M., Hartwick College, Oneonta, N.Y., U.S.A.
- Baxter, Professor F. W., Queen's University, Belfast.
- Betz, S. A. E., Lindenwood College, St. Charles, Mo., U.S.A.
- Bisson, L. A., 83 Woodstock Road, Oxford.
- Blanc, Miss A., Crane Junion College, Chicago, Ill., U.S.A.
- Bond, D. F., University of Chicago, Chicago, Ill., U.S.A.
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- Briggs, E. R., University College, Bangor, N. Wales.
- Butt, J. E., Bedford College, Regent's Park, London, N.W. 1.
- Cardiff, University College (The Librarian), Cardiff, S. Wales.
- Coimbra University (Instituto Inglês), Coimbra, Portugal.
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- Gamper, Professor Frieda, MacMurray College, Jacksonville, Ill., U.S.A.
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- Hunt, H. J., 24 St. Margaret's Road, Oxford.
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Steele, Professor Mary S., Judson College, Marion, Ala., U.S.A.
Stellenbosch University (The Librarian), South Africa.
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Wurtzbaugh, Miss J., University of Oklahoma, Norman, Okla., U.S.A.
Young, Miss J. I., The University, Reading.

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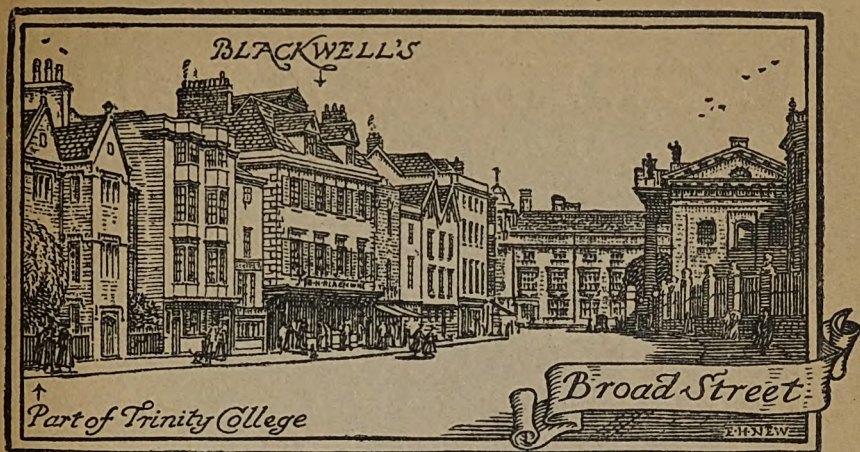
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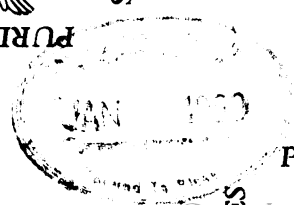
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